

200


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HARRY CHRISTOPHERS ARTISTIC DIRECTOR



VIVALDI
L'ESTRO ARMONICO

OCTOBER 31 + NOVEMBER 2, 2014
AT NEC'S JORDAN HALL

The background of the entire poster is a dark, monochromatic, and highly detailed ornate pattern. It features intricate carvings of floral motifs, including roses and acanthus leaves, as well as vertical columns of small, round, bead-like elements. The pattern is dense and covers the entire surface, creating a rich, textured backdrop for the text.

200

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HANDEL+HAYDN SOCIETY
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Vivaldi L'estro armonico

Sunday, November 02, 2014 3:00PM
NEC's Jordan Hall

109073
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03:00 PM

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Seat: 6

\$ 63.00

Sect: CIRGT Row: O Seat: 6 \$ 63.00

Lewis

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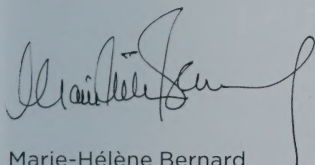
WELCOME TO VIVALDI *L'ESTRO ARMONICO*

The fireworks continue this Bicentennial Season with a vibrant program of Italian Baroque music by Concertmaster Aisslinn Nosky. Since joining H+H in 2011, Aisslinn has been a never-ending fount of creativity and blazing energy for our organization. I trust you'll enjoy this signature concert that, I believe, demonstrates all of her unique strengths as an artist and collaborator. What's more, this program is a marvelous showcase for our other terrific string players.

The talent among our musicians is as exceptional as their generosity. On Columbus Day, H+H continued a tradition of free concerts at the Opening Our Doors Festival in the Fenway neighborhood. It is one of many exciting partnerships that H+H has forged over the years with presenters across New England. Here in the Greater Boston area, during this Bicentennial Season, we continue our chamber concert series at King's Chapel (where H+H gave its first concert in 1815) and perform twice at the Museum of African American History (MAAH). We start our residency at the Isabella Stewart Gardner Museum this December with all of Bach's Brandenburg Concerti. Add a lecture on Handel and his friends by Ellen Harris on November 13 and a lecture on Bach by Mary Greer and Christopher Wolff on March 18 at Harvard University's Paine Hall... and that's just the tip of the iceberg.

Additionally, H+H continues to serve the community through our Heartstrings program. School students, Education Program families, and underserved communities receive free and discounted tickets to subscription series concerts, ensuring that the enjoyment of live music is available to all.

These programs are made possible through the support of H+H donors. Thank you for continuing your patronage, especially during this historic Bicentennial Season. If you haven't already, I hope you will consider participating in our Capital Campaign, which has already raised more than \$9 million toward our \$12 million goal. It is because of you that Handel and Haydn Society will remain a potent force—locally and regionally—for at least another 200 years.



Marie-Hélène Bernard
EXECUTIVE DIRECTOR/CEO



PHOTO: GRETJEN HELENE



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ABOUT THE HANDEL AND HAYDN SOCIETY

Founded in Boston in 1815, the Handel and Haydn Society (H+H) is considered America's oldest continuously performing arts organization. H+H celebrates its Bicentennial in 2015 with a series of special concerts and initiatives to honor 200 years of music making. Under Artistic Director Harry Christophers' leadership, H+H's mission is to enrich life and influence culture by performing Baroque and Classical music at the highest levels of artistic excellence, and by providing engaging, accessible, and broadly inclusive music education and training activities. H+H's Period Instrument Orchestra and Chorus present live and recorded historically informed performances of this repertoire in ways that stimulate the musical and cultural life of the Greater Boston community and beyond.

H+H's esteemed tradition of innovation and excellence began in the 19th century with the American premieres of Handel's *Messiah*, Haydn's *Creation*, Verdi's Requiem, and Bach's *St. Matthew Passion*. Today, H+H is widely known through its local subscription series, tours, concert broadcasts on 99.5 WCRB and National Public Radio, and recordings. H+H's first recording with Harry Christophers, *Mozart Mass in C Minor*, was issued in September 2010 on the CORO label. Subsequent releases include *Mozart Requiem* (2011), and *Coronation Mass* (2012), as well as the critically acclaimed *Haydn, Vol. 1* (September 2013) and the best-selling *Joy to the World: An American Christmas* (October 2013). Special CDs being recorded for the Bicentennial include *Handel Messiah* (currently on sale) and *Haydn The Creation* (scheduled for 2015).

As a 21st-century performing arts organization, H+H's primary roles are to perform and educate, and to serve as a resource center and community partner. The Karen S. and George D. Levy Education Program, established in 1985, reaches 10,000 children each year in underserved Greater Boston communities. H+H also maintains partnerships with cultural and higher educational institutions. It offers college students opportunities to learn about and perform Baroque and Classical music; presents public programming at libraries, community centers, and museums; and hosts free lectures and symposia.

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CHAIRMAN

Marie-Hélène Bernard
EXECUTIVE DIRECTOR/CEO

Harry Christophers, CBE
ARTISTIC DIRECTOR

Ian Watson
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HARRY CHRISTOPHERS, CBE

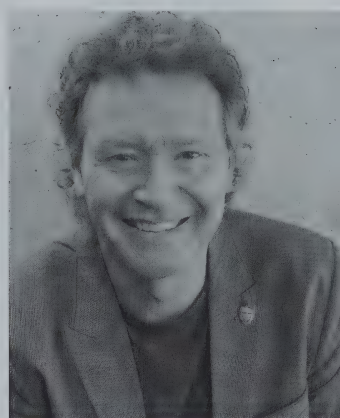
ARTISTIC DIRECTOR

The 2014–2015 Bicentennial Season marks Harry Christophers' sixth as Artistic Director of the Handel and Haydn Society. Since his appointment in 2009, Christophers and H+H have embarked on an ambitious artistic journey toward the organization's 2015 Bicentennial with a showcase of works premiered in the US by H+H since 1815, broad education programming, community outreach activities and partnerships, and the release of a series of recordings on the CORO label.

Christophers is known internationally as founder and conductor of the UK-based choir and period-instrument ensemble The Sixteen. He has directed The Sixteen throughout Europe, America, Australia, and the Far East, gaining a distinguished reputation for his work in Renaissance, Baroque, and 20th- and 21st-century music. In 2000, he instituted The Choral Pilgrimage, a tour of British cathedrals from York to Canterbury.

He has recorded over 120 titles for which he has won numerous awards, including the coveted Gramophone Award for Early Music and the prestigious Classical Brit Award in 2005 for his disc *Renaissance*. His CD *IKON* was nominated for a 2007 Grammy and his second recording of Handel's *Messiah* on The Sixteen's own label CORO won the prestigious MIDEM Classical Award 2009. In 2009, he received one of classical music's highest accolades, the Classic FM Gramophone Awards Artist of the Year Award, and The Sixteen won the Baroque Vocal Award for *Handel Coronation Anthems*, a CD that also received a 2010 Grammy Award nomination as did *Palestrina, Vol. 3* in 2014. From 2007 he has featured with The Sixteen in the highly successful BBC television series *Sacred Music*, presented by actor Simon Russell Beale. The latest hour-long program, devoted to Monteverdi's *Vespers*, will be screened in 2015.

Harry Christophers is principal guest conductor of the Granada Symphony Orchestra and a regular guest conductor with the Academy of St. Martin in the Fields. In October 2008, Christophers was awarded an Honorary Degree of Doctor of Music from the University of Leicester. He is an Honorary Fellow of Magdalen College, Oxford and also of the Royal Welsh Academy for Music and Drama and was awarded a CBE (Commander of the Order of the British Empire) in the 2012 Queen's Birthday Honors.





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CONCERTMASTER'S NOTE

AISSLINN NOSKY

Vivaldi's Opus 3 *L'estro armonico* ("Harmonic Inspiration"), published in 1711 by Etienne Roger of Amsterdam, was the work that established Vivaldi as the leading Italian concerto composer of his day. *L'estro armonico* was one of the first sets of Italian concertos to be published outside of Italy, and it was enormously successful. Roger's firm reprinted it 20 times, and there were also editions made in France and England. This was a full 14 years before the publication of Vivaldi's blockbuster Opus 8, which contained *Le quattro stagioni* ("The Four Seasons"). Other composers were fascinated by *L'estro armonico*, and the compositions were highly influential in establishing the model of the 18th-century concerto. A number of transcriptions of Opus 3 exist for various instrumental forces, including six by J.S. Bach.

In *L'estro armonico*, Vivaldi uses the elements of the 18th-century string orchestra in endlessly inventive ways to bring us a varied textural palette. The concertos fluctuate in mood and character and are engaging to perform. Each section of the orchestra has moments as the lead voice before merging back to an accompanying role.

Vivaldi is deservedly one of the most beloved composers of the 18th century and his reputation rests largely on *The Four Seasons*. With an estimated output of over 600 works, there is a lot more of Vivaldi's creative output that needs to be explored.

Please enjoy our performance of provocative 18th-century Italian concertos.

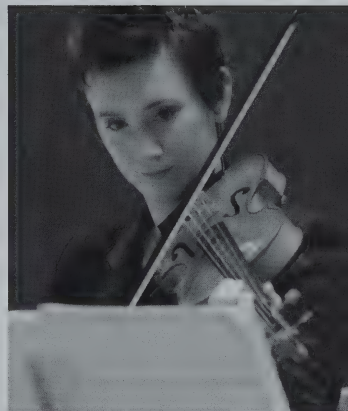


PHOTO: STEPHEN LEE

PROGRAM

VIVALDI *L'ESTRO ARMONICO*



FRIDAY, OCTOBER 31, 2014 AT 7.30PM

SUNDAY, NOVEMBER 2, 2014 AT 3PM

NEC'S JORDAN HALL

Aisslinn Nosky, *violin and leader*

Period Instrument Orchestra

Concerto for 2 Violins and Cello in D Minor, Op. 3, No. 11

Antonio Vivaldi

(1678-1741)

Allegro

Adagio e spiccato

Allegro

Largo e spiccato

Allegro

Aisslinn Nosky, *violin*

Susanna Ogata, *violin*

Guy Fishman, *cello*

Concerto for Violin in D Major, Op. 3, No. 9

Vivaldi

Allegro

Larghetto

Allegro

Concerto for Cello in F Major, RV 410

Vivaldi

Allegro

Largo

(Allegro)

Concerto for Violin in A Minor, Op. 3, No. 6

Vivaldi

Allegro

Largo

Presto

Concerto for Violin in E Minor, Op. 8, No. 9

Giuseppe Torelli

(1658-1709)

(Allegro)

Largo - Allegro - Largo

(Allegro)

INTERMISSION

Sonata in G Minor for Violin and Continuo, *Devil's Trill*

Giuseppe Tartini

(1692-1770)

Andante

Allegro

Andante - Allegro / Trillo del diavolo

Concerto for 2 Violins in A Minor, Op. 3, No. 8

Vivaldi

Allegro
Larghetto e spiritoso
Allegro

Aisslinn Nosky, *violin*
Susanna Ogata, *violin*

Concerto for Violin in D Major, RV 208, *Grosso Mogul*

Vivaldi

Allegro
Grave: Recitativo
Allegro

Program Sponsors

This program is generously underwritten by Joseph M. Flynn.

The artists' appearances are made possible by the generous support of the following individuals:

Jean Woodward, *sponsor of Aisslinn Nosky, violin and leader*
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Period Instrument Orchestra

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We ask for your help in creating a positive concert experience for the performers and those around you. Cell phones and other audible devices should be switched off during the concert.

Photography and recording of any kind are strictly prohibited.
The concert runs approximately 1 hour and 50 minutes, including intermission.
Food and beverages are not permitted inside the hall.

The Handel and Haydn Society is funded in part by the Massachusetts Cultural Council and the National Endowment for the Arts.

The Handel and Haydn Society is a proud member of Chorus America (chorusamerica.org), a national organization that supports and promotes professional, volunteer, and youth choruses, and of Early Music America (earlymusic.org), a service organization that supports the field of early music in North America.

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GUBAIDULINA *Offertorium*,
Concerto for violin
and orchestra
SIBELIUS *Symphony No. 2*



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THU NOV 13 8PM

FRI NOV 14 8PM*

SAT NOV 15 8PM

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Håkan Hardenberger, trumpet
TCHAIKOVSKY *Hamlet*
DEAN *Dramatis personae*,
for trumpet and orchestra
(American premiere)
STRAVINSKY *The Rite of Spring*

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2014-2015 SEASON
SEPTEMBER 18-MAY 2



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HANDEL AND HAYDN SOCIETY PERIOD INSTRUMENT ORCHESTRA

Violin I

Aisslinn Nosky[†]
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Abigail Karr
Jane Starkman
Guiomar Turgeon

Violin II

Susanna Ogata*
ASSISTANT CONCERTMASTER
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Viola

David Miller*
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Cello

Guy Fishman*
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Ian Watson*

Theorbo

Daniel Swenberg

[†] Concertmaster

* Principal

*String players are
listed alphabetically,
after the principal*

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HANDEL AND HAYDN SOCIETY

ARTIST PROFILES



Aisslinn Nosky, violin

Aisslinn Nosky, who was appointed Concertmaster of the Handel and Haydn Society in 2011, is directing her second H+H program after April's critically acclaimed *Mendelssohn's Library*. With a reputation for being one of the most dynamic and versatile violinists of her generation, Nosky is in great demand internationally as a soloist, leader, and concertmaster. Recent collaborations include the Thunder Bay Symphony, the Lameque International Baroque Festival Orchestra, Arion Baroque Orchestra, the Calgary Philharmonic, Collegium Musicum Hanyang, and Tafelmusik Baroque Orchestra.

Nosky is also a member of I FURIOSI Baroque Ensemble. For over a decade, this innovative Canadian ensemble has presented its own edgy and inventive concert series in Toronto and toured Europe and North America, drawing new audiences to Baroque music. With the Eybler Quartet, Nosky explores repertoire from the first century of the string quartet literature on period instruments. The Eybler Quartet's latest recording of Haydn's Opus 33 string quartets was released to critical acclaim in 2012, as well as her 2013 CORO recording of Haydn's Violin Concerto in G Major with the Handel and Haydn Society.

Since 2005, Nosky has been a highly active member of Tafelmusik Baroque Orchestra and has toured and appeared as soloist with this internationally-renowned ensemble.

Susanna Ogata, violin

Violinist and Assistant Concertmaster Susanna Ogata enjoys an active performance schedule in greater New England and beyond. She has been praised for "totally convincing, spontaneous and free flowing playing" (*The Berkshire Review*) and her musical "sensitivity and fire" (*Boston Musical Intelligencer*). Ogata is dedicated to exploring music

on historical instruments and has performed as soloist and principal player with the Bach Ensemble (led by Joshua Rifkin), Arcadia Players, Ensemble Florilège, Newton Baroque, and the Blue Hill Bach Festival. She has also performed in concerts presented by Sarasa and the Boston Early Music Festival.

Susanna Ogata is an active chamber musician and is a founding member of the Boston Classical Trio and Coriolan String Quartet. She has recorded for Nonesuch and Telarc and has been featured on WGBH broadcasts. Her teachers and mentors include Charles Castleman, Laura Bossert, Dana Maiben, Malcolm Bilson, Paul O'Dette, and Christel Thielmann. Joining forces with Ian Watson on fortepiano, Ogata is currently recording the complete set of Sonatas for Fortepiano and Violin by Ludwig van Beethoven (*Beethoven-Project.com*).



Guy Fishman, cello

Principal H+H cellist Guy Fishman has been performing with the organization since 2002. He is in demand as an early music specialist, soloist, recitalist, chamber, and orchestral musician on period and standard cello. Fishman has appeared with Dawn Upshaw, Gil Kalish, Mark Peskanov, Daniel Stepner, Eliot Fisk, Richard Egarr, and Natalie Merchant in recital, and performs at prestigious summer festivals and with respected orchestras such as the Albany Symphony and the Orchestra of St. Luke's.

Guy Fishman studied with David Soyer, Peter Wiley, Julia Lichten, and Laurence Lesser— the latter at the New England Conservatory where he earned his doctorate. He is a Fulbright Fellow and studied with famed Dutch cellist Anner Bylsma in Amsterdam. Fishman is on the faculties of New England Conservatory and several Boston-area colleges. He has recorded for the Centaur, Coro, Telarc, Titanic, and Newport Classics labels. He plays a rare cello, made in Rome in 1704 by David Tecchler.





PROGRAM NOTES

HEARING IS BELIEVING

The 17th century ushered in new ideas. The earth's place in the cosmos was understood differently through the findings of Galileo, and an individual's understanding of their world became more immediate through daily newspapers and what were unprecedented scientific discoveries. This sense of discovery also affected music, as the desire to entertain, astound, and move the listener was explored through instrumental music.

Although waning as a maritime power, Venice was still a musical force to be reckoned with at the turn of the 18th century. Composer-performers such as Torelli, Vivaldi, and, later, Tartini astounded their audiences with their violin virtuosity and delighted music lovers with their compositions.

Giuseppe Tartini (1692–1770) said he conceived his Sonata in G Minor, *Devil's Trill* in a dream in which the composer made a pact with the devil,

who, with Tartini's own violin, played the most beautiful sonata Tartini had ever heard. When he woke, Tartini wrote as much of the piece as he could remember, but it was not what he had heard in his dream. The *Devil's Trill* Sonata is in four movements and is filled with technically difficult passages, including double stops (playing more than one note simultaneously) and numerous trills.

Tartini was known as a composer, virtuoso, and teacher. His manual on violin performance was highly influential. Even Leopold Mozart included a translation of Tartini's discussion of ornamentation in his 1756 treatise. The manuscript for Tartini's sonata was found by another violin virtuoso, Pierre Baillot (1771–1842); it was published in Paris in 1798.

Sonatas were one type of composition in which to showcase the soloist. Another, the concerto, came into

its own in the late 17th and early 18th centuries through the works of Giuseppe Torelli and Antonio Vivaldi. The meaning of the word “concerto” has two probable roots: one, *concertare*, meaning “to contend” and the other, *conserere*, meaning “to join together.” Both meanings can be applied to the works of these two composers.

First codified by Giuseppe Torelli and taken to new expressive heights by Antonio Vivaldi, the concerto became grounded in clear formal patterns, especially the three-movement form of fast-slow-fast and, within the movement, defined sections for the soloist and orchestra. Beyond this general outline, each concerto—and its performance—is distinct.

Giuseppe Torelli (1658–1709) was born in Verona and moved to Bologna in 1684 where he worked as a performer and composer. After 12 years in Bologna, he first traveled to Ansbach (Germany), where he was given an appointment at that court, and then to Vienna. By 1700, Torelli returned to Bologna and continued to play and compose until his death in 1709.

Torelli was described by a contemporary as “a man not only of docile and humble habits, but also erudite and eloquent.” The same can be said of his concertos. A composer also known for his trumpet works, Torelli wrote string compositions that are milestones in the development of the concerto. More importantly, they are exquisitely beautiful pieces that were influential to the next generation of concerto composers, including Vivaldi.

Torelli’s set of 12 concertos published as Opus 8 includes works for one as well as several soloists. With the Concerto Grosso in E Minor, Op. 8, No. 9, Torelli composed a solo violin concerto with outer movements that highlight the skills of the soloist, including double stops and fast passages filled with leaps. The second

Masters of Design

The art of instrument building, perfected in the 17th century, has shaped the sound of music from the Baroque to the present. Italy was the center of a musical revolution of string instrument design and construction, and one of the greatest instrument builders was Antonio Stradivari (1644?–1737), who designed and built instruments that are unsurpassed in their sound even today. Of the approximate 650 Stradivari instruments that survive today, most are violins. Like all instrument makers, Stradivari’s instruments were distinctive: they were longer; used maple, pine, ebony and pear wood; were carefully crafted; and featured his signature varnish that colored the instrument a distinctive orange-brown. The labels on Stradivari’s instruments give the year each piece was built. The first known Stradivari instrument is dated 1666 and the last is from 1737, built when Stradivari was 92 years old. Giuseppe Tartini owned a Stradivari violin that was built in 1715.

Domenico Montagnana (1686?–1750) was also well known in Venice for his instruments’ construction. Today, Montagnana’s violins have been described as initially difficult but ultimately rewarding to play, though Montagnana’s cellos are the most highly regarded of his instruments. Even so, in 2010 a Montagnana violin sold for over \$1 million.

movement is divided into three sections, a faster central section surrounded by quietly reflective sections that, like Torelli, are “erudite and eloquent.”

Antonio Vivaldi was born in Venice in 1678. His father was a barber-turned-violinist, an unusual change of profession for the time. Antonio was the oldest of nine children and the only one to follow music as a profession. Nicknamed *Il prete rosso* (the red-headed priest), Vivaldi took holy orders on March 23, 1703. At some point after his ordination, he stopped saying Mass due to poor health. Today, it is believed he suffered from asthma.

The World Beyond

1658

Giuseppe Torelli born in Verona.

1663

Cotton Mather born in Boston. He becomes the Pastor of the Second Church of Boston, authors more than 400 books, supports the witchcraft trials of 1692, and, during the smallpox epidemic of 1721, advocates for the use of inoculation to control the spread of the disease.

1678

Antonio Vivaldi born in Venice.

1687

In an attack on the Ottoman army, which occupied the city of Athens since the 15th century, the Venetian army ignited ammunition stored in the Parthenon. There was extensive damage to the building and some sculptures inside it.

1692

Giuseppe Tartini born in Piran, part of the Republic of Venice (today the Republic of Slovenia).

1707

The Act of Union, a treaty formally uniting England and Scotland, is ratified in January.

1711

Vivaldi's *L'estro armonico* is published by Estienne Roger in Amsterdam.

1715

Long Wharf in Boston, the longest pier in the Colonies, is completed.

1721

In the preface to his *Grounds and Rules of Musick explained; or, An Introduction to the Art of Singing by Note*, Rev. Thomas Walter complains that church choirs in Boston knew only four or five tunes and these "had become so tortured, and ... so hideous as to be bad beyond expression and so drawing that the singer had ... to pause twice on one word to take [a] breath." This is one of many calls throughout the 18th century to improve singing in New England churches.

1731

Laura Bassi (1711-1778), considered to be the first female university professor in Europe, is appointed to the faculty at the University of Bologna.

Beginning in 1703, Vivaldi was employed by the Ospedale della Pietà, one of four charitable institutions in Venice. These remarkable charitable institutions cared for and educated the orphaned, illegitimate, and otherwise abandoned children of its citizenry. All four provided a general education, including music, for its students. In particular, the Ospedale della Pietà, which was primarily female and numbered 1,000 pupils in 1738, was known for its excellent orchestra and singers. The students at the Pietà were separated into two groups: *figlie di comun* or commoners received a general education and the *figlie di coro* received a musical (conservatory) education. Not all *figlie di coro* performed; there were active and inactive members. It is estimated that between 30 and 40 students performed as part of the active *coro*. As master of the violin, Antonio Vivaldi would have taught the best students, many of whom were considered to be some of the best virtuosos of their day.

Vivaldi's tenure with the Pietà was not continuous; between 1709 and 1711, he lost his post with the Pietà perhaps because of financial difficulties there. Although initially hired as the violin master, Vivaldi's position was later expanded to include composition and conducting. In 1723, his contract specified that he was to provide and, if in Venice, rehearse two new concertos per month. Because his work for the Pietà did not require his continued presence in Venice, Vivaldi traveled extensively and pursued his many compositional opportunities, particularly in opera. He died in Vienna on July 27, 1741.

The title of Vivaldi's highly successful Opus 3 collection of concertos, *L'estro armonico*, does not translate easily. Sometimes rendered as "The Musical Fantasy" or "The Harmonic Whim," these translations attempt to convey the effect of Vivaldi's concertos

which balance establishing a pattern and breaking that pattern through unexpected twists and turns. The first pattern found in Vivaldi's Opus 3 concerto collection is the order of the concertos. The 12 concertos are in four groups of three concertos; the first concerto of each group features four violin soloists, the second concerto features two soloists, and the third concerto one soloist.

Each concerto in *L'estro armonico* also follows a three-movement form (fast-slow-fast) although some, such as the first movement of Concerto No. 11, have further subdivisions. The first movement of this concerto ends with a fugue, a unique occurrence in the collection. Vivaldi borrowed the theme for this fugue from Benedetto Marcello's Concerto Grosso Op. 1, No. 2, published in Venice in 1708.

The slow movements of the Opus 3 concertos are lyrical and song-like. In them, Vivaldi's skill as a vocal composer influences his writing for the soloist.

With the solo passages in the faster, outer movements, Vivaldi pushes the whole of the composition forward through rhythmic and harmonic excursions. This is balanced with sections for the orchestra—the ritornelli—which are a stabilizing, but never a staid force. The interplay of soloist and orchestral passages are continually unfolding in each of Vivaldi's concertos; the regularity of the pattern is easily grasped and the diversions from that pattern can be either boldly or subtly stated.

Just as Torelli was the model of concerto writing for his generation, Vivaldi became the model for the 18th century. Johann Sebastian Bach transcribed and reworked six of the concertos from Vivaldi's *L'estro armonico* for harpsichord or organ. Bach also transcribed for organ Vivaldi's Violin Concerto in D major, RV 208. The nickname of this



The publication of *L'estro armonico* in 1711 secured Vivaldi's reputation as a composer of instrumental music. This set of 12 concertos influenced many other composers, including J.S. Bach.

concerto, "Grosso Mogul," may not be Vivaldi's; the autograph manuscript for this concerto, as well as *L'estro armonico*, is lost.

The virtuoso instrumentalist can perform astoundingly fast and difficult passages while making it look easy. In 1715, that is how one audience member described a performance by Vivaldi. As performers, Torelli, Tartini, and Vivaldi amazed their audiences with their skills. They demand no less of anyone who takes up their works today.

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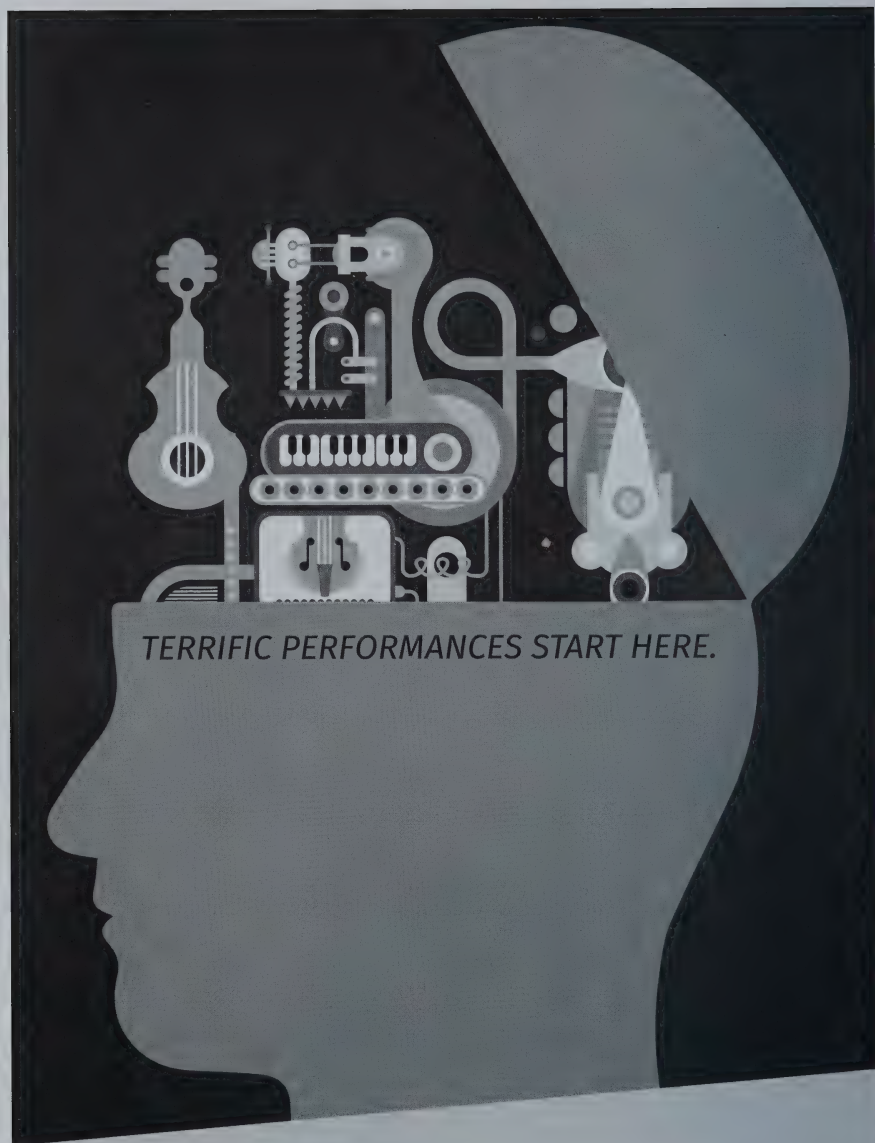




These sketches of a cellist and violinist were recently discovered on the end papers of a book belonging to H+H. The book, the horn part from a set of orchestral parts, was copied by H+H member Joseph Lewis sometime between 1819 and 1827, but used by the Handel and Haydn Society Orchestra well into the 19th century. Although we may never determine the names of these two players, they are among the earliest known images of any H+H performers.

PHOTOS: JAMES DOYLE

Explore more items from the archives and learn stories from H+H's past in the book published for H+H's Bicentennial, *The Handel and Haydn Society Bringing Music to Life for 200 Years*. Available for purchase in two full-color editions: a numbered special edition bound in full cloth and signed by Harry Christophers for \$200 and a standard edition for \$40. Take home your copy today from the H+H Shop in the lobby or order online at handelandhaydn.org/shop.



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LECTURE **Handel's Friends, Then and Now**

November 13, 2014
6.30pm
\$10, free for students
Location: TBD

MIT professor emeritus and Handel scholar Ellen Harris intersperses content from her new Handel biography (*George Frideric Handel: A Life with Friends*) with aspects of H+H history. Learn more about Handel's life and inner circle, as well as his reputation in the colonies during the composer's lifetime and in Boston at the founding of H+H. Harris' talk will also include discussion of H+H's long shift to returning to a Baroque performance style, starting in the late 19th century.

CONCERT **H+H at King's Chapel**

November 18, 2014
12.15pm
Free
58 Tremont Street,
Boston

Made up of members from the H+H Period Instrument Orchestra, the Rowe's Lane Quartet performs two of the great string quartets from the Classical era, Haydn's *Joke* quartet and movements from Mozart's *Dissonance* quartet.

CONCERT **H+H at the Gardner Museum**

December 7, 2014
1.30pm
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H+H begins its museum residency with H+H Concertmaster Aisslinn Nosky and Resident Conductor and harpsichordist Ian Watson leading a complete performance of Bach's popular Brandenburg Concertos. Limited ticket availability; visit gardnermuseum.org for details.

Full season listing at handelandhaydn.org/education/community-programs.

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avmsingers.org

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November 23, 2014 at 3pm;
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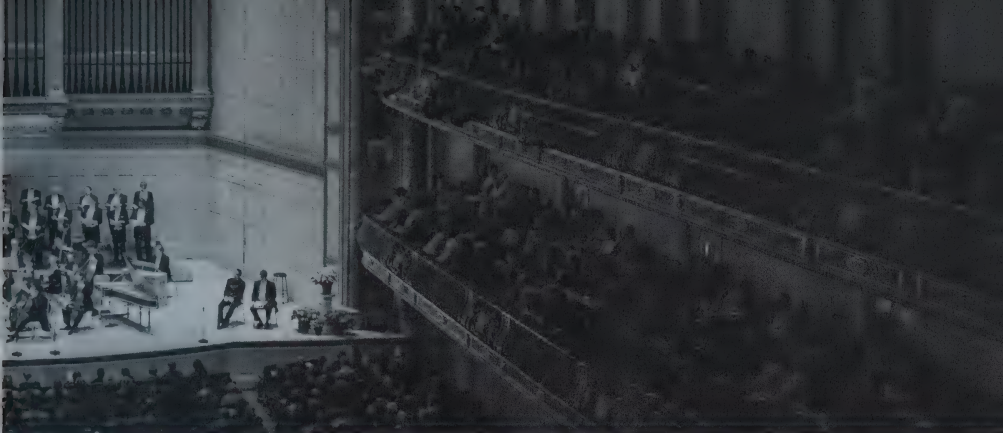
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H+H is gathering anecdotes, memories, and impressions for a Bicentennial archival project. Share your story to commemorate 200 years of bringing music to life. Please visit www.handelandhaydn.org/my-hh to join the conversation.

Read more tributes and memories of H+H in the commemorative magazine published for the Bicentennial. Pick up a copy at the H+H Shop today or online at handelandhaydn.org/shop. For more information, contact Haley Brown at hbrown@handelandhaydn.org or 617 262 1815.

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A Campaign for H+H



PHOTO: JAMES GUNDEL

In 1815, a group of passionate Bostonians joined their voices together to perform the music closest to their hearts. In the 200 years since, the Handel and Haydn Society has grown to include thousands more voices, all of which have played instrumental roles in shaping the organization that we know and love. Today, H+H is thriving as never before, so it is the perfect time to add voices to that ever-expanding chorus of support through the *Instrumental Voices* campaign.

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The campaign will sustain the vibrancy and continued excellence of H+H by supporting artistic initiatives, expanding educational programs, enhancing H+H's position of prominence in Boston and throughout the greater music community, and sustaining program quality and growth through endowment support.

The *Instrumental Voices* initiative also encompasses funding for the Bicentennial celebrations, including a free outdoor performance of Beethoven's Symphony No. 9, an interactive exhibit at the Boston Public Library, and the world premiere of a new work co-commissioned with the Library of Congress.

Thanks to the many generous donors listed on the opposite page, the campaign is off to a very strong start, but getting across the finish line will require the support of many others. For more information, visit handelandhaydn.org/campaign or contact Mike Peluse, Director of Development, at 617 262 1815 or mpeluse@handelandhaydn.org.

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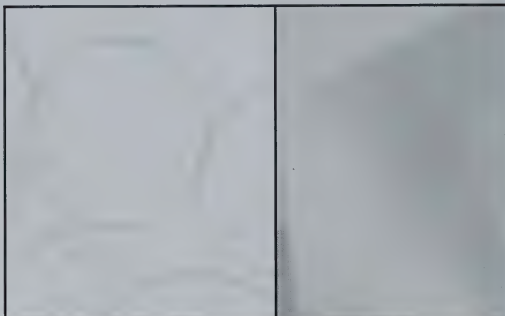
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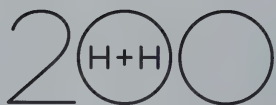
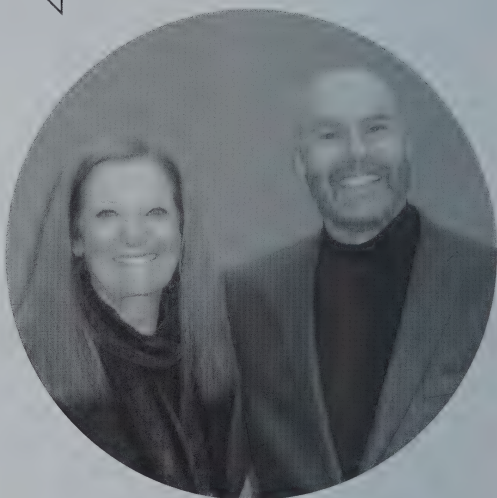
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Art and Elaine Robins, members of the *1815 Society*, have been subscribing to the Handel and Haydn Society for more than 30 years and have been impressed by how much H+H has grown during that time. Understanding that ticket sales don't cover the full costs of the organization, the Robins have made a provision in their will to ensure that H+H can continue its tradition of excellence for future generations.



Join the *1815 Society*

As the Handel and Haydn Society approaches its Bicentennial year, now is a great time to help us “plan a legacy of music” to ensure our future. To find out more about the *1815 Society* and how you can become a member, contact Mike Peluse, Director of Development, at 617 262 1815 or mpeluse@handelandhaydn.org.

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For patrons with disabilities: Jordan Hall is wheelchair accessible. The elevator is accessible through the street level entrance to the left of the stairs at the Gainsborough Street entrance.

Large print program notes are available at the patron information table in the lobby.

Assistive listening devices are available. Please see the head usher for details. Late seating: Those arriving late or returning to their seats will be seated at the discretion of the management.

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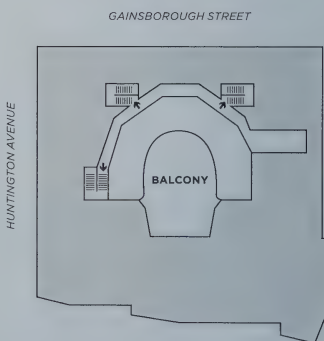
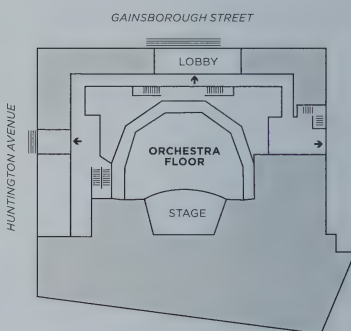
Coatrooms are located on the orchestra level near the men's rooms.

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IN CASE OF EMERGENCY

Patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please follow any lighted exit sign to the street or follow alternate instructions as directed. Do not use elevators. Walk, do not run.



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Internships are available year-round in the Artistic, Box Office, Development, Education, and Marketing departments. Visit our website for a listing of available internships.

handelandhaydn.org/internships

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
The Handel and Haydn Society offers Pre-Concert Conversations free of charge to all ticket holders. Talks begin one hour prior to the concert and last 30 minutes.

At this concert, the conversations will be led by Teresa Neff, Historically Informed Performance Fellow.

PRE-CONCERT CONVERSATION LOCATIONS:

Symphony Hall: Higginson Hall
(in the Cohen Wing)
NEC's Jordan Hall and Sanders
Theatre: Inside the concert hall

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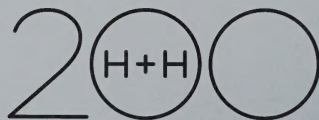
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SHOP LOCATIONS:

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Higginson Hall
NEC's Jordan Hall: Orchestra level
near the coat room
Sanders Theatre: Memorial Transept
outside the hall

Merchandise is also available online at
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Boston Globe Fall Arts Preview Critics' Pick



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Saturday 18 October 2014

Sanders Theatre, Cambridge

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BEETHOVEN: MISSA SOLEMNIS

Saturday 21 March 2015

Sanders Theatre, Cambridge

DURUFLÉ: REQUIEM

Saturday 9 May 2015

Saint Paul's Church, Cambridge

Back Bay
Chorale

SCOTT ALLEN JARRETT
MUSIC DIRECTOR

BEYOND THE CONCERT HALL...

3 GREAT WAYS TO CELEBRATE THE H+H BICENTENNIAL

THE HANDEL AND HAYDN SOCIETY

Bringing Music to Life for 200 Years



BICENTENNIAL BOOK:

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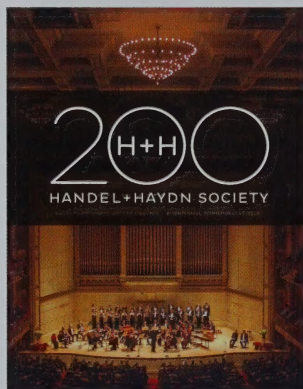
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200 years of bringing music to life